



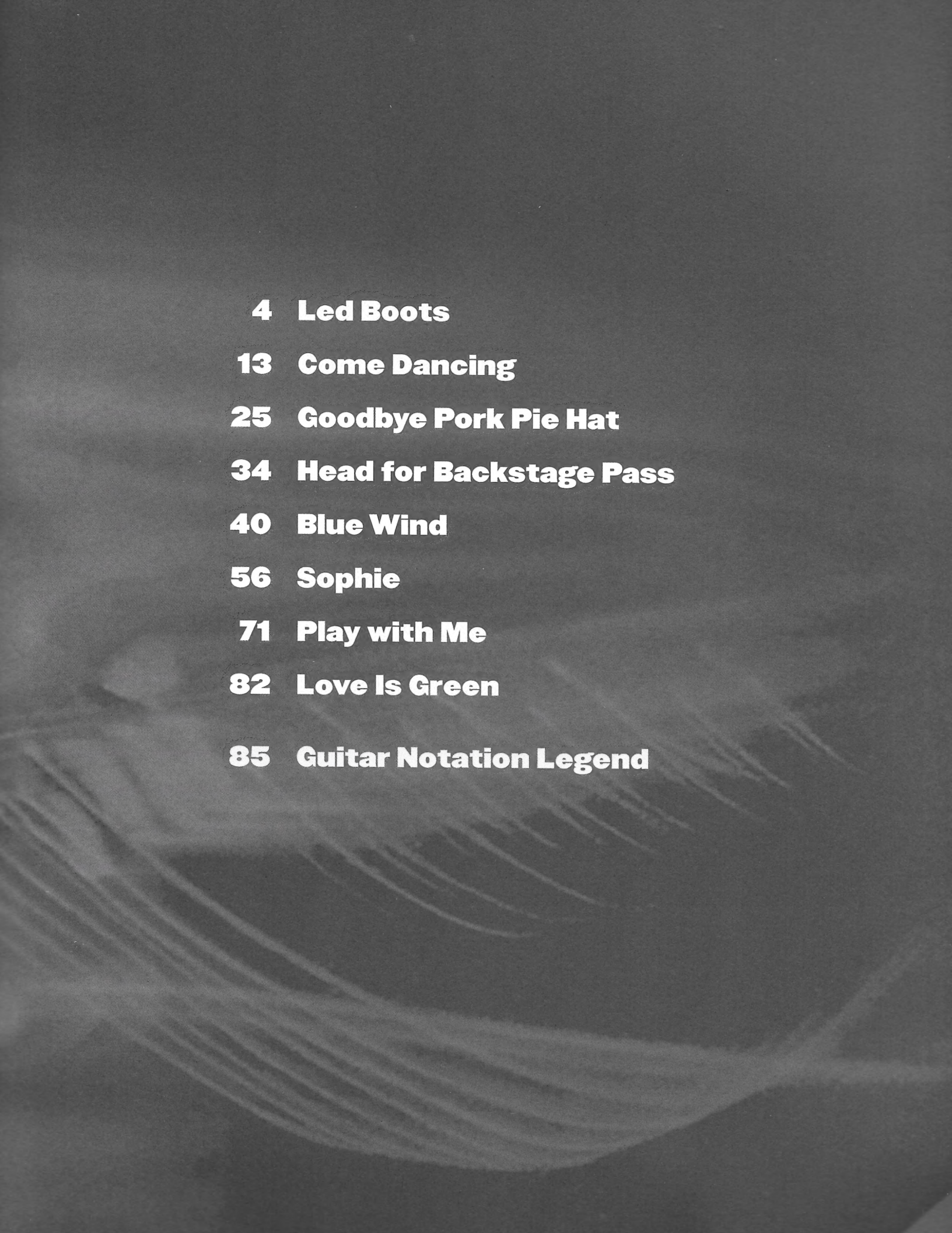
AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# JEFF BECK/WIRED



HAL • LEONARD





|           |                                |
|-----------|--------------------------------|
| <b>4</b>  | <b>Led Boots</b>               |
| <b>13</b> | <b>Come Dancing</b>            |
| <b>25</b> | <b>Goodbye Pork Pie Hat</b>    |
| <b>34</b> | <b>Head for Backstage Pass</b> |
| <b>40</b> | <b>Blue Wind</b>               |
| <b>56</b> | <b>Sophie</b>                  |
| <b>71</b> | <b>Play with Me</b>            |
| <b>82</b> | <b>Love Is Green</b>           |
| <b>85</b> | <b>Guitar Notation Legend</b>  |

**By Max Middleton**

**Moderately** ♩ = 116  
N.C.

\*Key signature denotes G Mixolydian.

\*\*Chord symbols reflect overall harmony.

w/ bar

-1

G F                      G                      F                      G                      F                      G                      F                      G

~~1 3~~

P.M.

17

G                      F                      G                      F    G                      F                      G                      F    G

15 17



F G F G F G F G

1/4 1/4

w/ bar P.M. -----

15 17 17 17 15 18 17 17 15 17 15 16 18 (18) (18) X 5 3 5

F G F G F G F G

P.M. ---- P.M.

1/4

tr

3 5 5 5 3 5 6 5 3 5 3 5 3 4 6 (8) 6 X X 15/17 15 17

F G F G F G F G

w/ bar

1/2 1/2

15 17 17 17 15 18 17 15 17 15 16 18 (18) (18) 15 17 15 X

**D**

Gtr. 1 tacet

C7

\*Gtr. 2

*mf*

5 3 2 5 3 2 5 2 3 1 3 5 3 2 5 3 2 5 2 3 1

\*Bass gtr. arr. for gtr.

**E**

Gtr. 2 tacet

G F

G F G F G F G

Gtr. 1

P.M. -----

8va

fdbk. Harm. w/ bar grad. dive

3 3 3 3 5 5 5 4 5 3 3 5 1 3 3 5 (5) 5

Pitch: G D -112 -110 5



F G F G F G

*loco*

w/ bar ---|

15 18 15 15 18 20 1 20 1/2 (20) 1/2 (20) 18 20 18 20 1 1/2 18 20 1 1/2 18 20 18 20 18 20 18 20 24 \*

\*Hypothetical fret location.

F G F G F G

*loco*

w/ bar ---|

18 20 18 20 18 20 18 20 1 1/2 17 15 17 15 17 15 17 15 17 15 1 1/2 15 1 1/2 15 15 (15) (15)

F G F G F G

*loco*

w/ bar ---|

(15) 16 15 (15) 16 15 (15) 16 15 (15) 16 15 15 18 15 18 15 18 15 18 15

F G F G

*loco*

18 15 15 15 15 15 15 18 1 18 0 15 18 15 17 15 15 15 15 15 15 15 15 15 17 15 0 0

F G F G

w/ bar ---|

16 17 16 15 16 17 16 15 16 17 17 17 17 15 17 15 17 15 17 15 17 15

F G F G

\*w/ bar  
let ring

1 1/2 1/2 -1

15 15 17 15 17 17 17 15 17 17 15 17 17

\*Simultaneously raise bar 1/2 step and bend w/ fret hand one whole step. Open A string rings sympathetically.

F G F G

w/ fingers

15 17 17 15 17 17 15 15 16 15 15 16 15 15 16 15 15 16 15 15 0 15

F G F G F G F G

w/ bar

w/ pick

let ring

8va

loco

fdbk.

Harm.

P.M.

17/19 19 (19) 1/2 3 (3) X 1 (1) 2.3 1 1 X 5 3 4 5 3 X 3 3 3 5 5

Pitch: A

\*Harmonic located approx. three-tenths the distance between the 2nd & 3rd frets.

F G F G F G F G

Gtr. 1

P.M.

\*\*\*w/ bar

5 4 5 3 X 5 17 15 17 16 17 17 17 15 (15) 1/4 18 18 17 15 17 15 16 18 1 (18) (18) +1 1/2

\*\*\*Simultaneously raise bar 1/2 step and bend w/fret hand one additional whole step. Release together.

\*\*Gtr. 3

f

w/ delay

w/ bar

5 3 5 3 5 3 5 5 3 4 (4) 1 5 (5) 3 2 5 5 (5)

-1/2

\*\*Synth. arr. for gtr.





G

Gtr. 1 tacet  
C7

F

G

8va - 7



(18)



8va -

loco



15 15

18 15 13

15 12 10

12 10 8

10 8

8 6

10 10

8 7

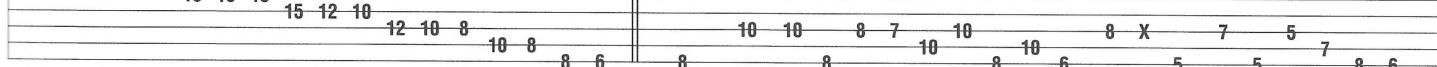
10 10

8 X

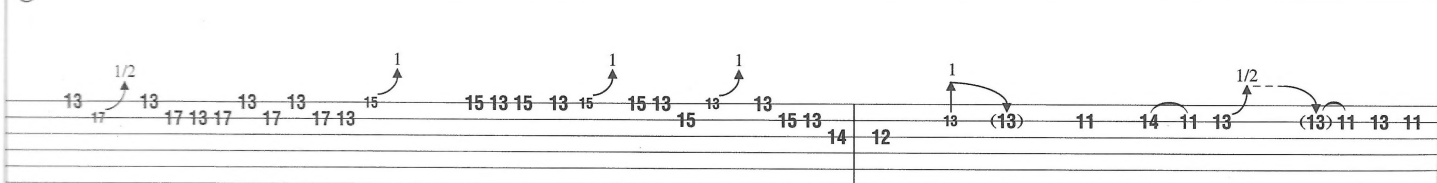
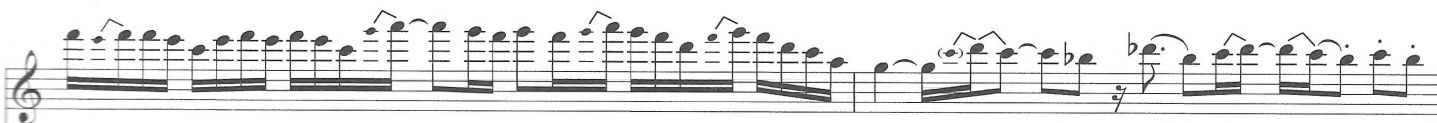
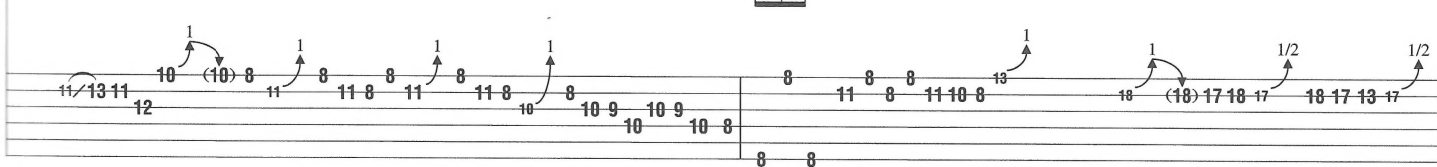
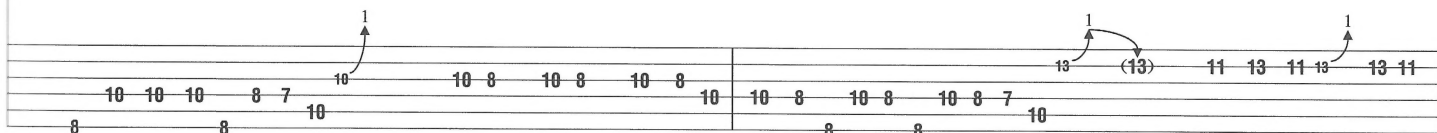
7 5

7 8

6



Gtr. 3





Gr. 3

13 (13) 11 13 11 15 (15) 13 13 15 14 15 12 15 13 15 12 15 13 15

Gr. 1

8 8 10 10 10 8 7 10 10 6 8 5 7 10 8 8

8va

(15) (15) 18 18 18 15 20 18 (18) 20 18 15 20 18 15 18 18 15 18 16 17 18

8 8 8 10 10 10 10 10 8 9

loco

12 12 14 15 15 13 15 13 15 13 15 13 15 12 15 13 15

3 3 3 5 5 5 3 0 3 5 (5) 3 0 3 5 (5) 1 1/2

[illegible]

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and a piano accompaniment. The score includes a key signature change to one flat and a time signature change to 3/4. The piano part includes a complex rhythmic pattern with many sixteenth and thirty-second notes, and a section with a 3/4 time signature and a key signature change to one flat.

The musical score for "Begin fade" consists of a guitar melody and a corresponding fretboard diagram. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a *delta* (delta) marking and a *loco* (loco) marking. The melody is characterized by a series of eighth and sixteenth notes, with some notes marked with a *delta* (delta) and a *loco* (loco) marking. The fretboard diagram shows the fret numbers for each note, with some notes marked with a *delta* (delta) and a *loco* (loco) marking. The diagram includes a *P.H.* (P.H.) marking and a *P.M.* (P.M.) marking. The fret numbers are: 18, 18, 18, 20, 17, 18, 20, 17, 15, 17, 15, 17, 12, 14, 14, 14, 12, 15, 13.



8 8 10 8 10 10 8 7 10 10 8 10 6 5 5 5 8 10 8 10 8

P.M. -----

3 3 3 5 5 2 3 2 5 5 3 3 2 2 5 2 3 1/

8 10 8 10 8 10 8 10 10 8 10 9 8 10 8 10 8 10 8 10 8 10

P.M. -----

3 3 3 5

Gtr. 1 tacet

Gtr. 3

9 10 8 10 8 10 9 10 8 10 9 11 8 11 8 12 15 15 13 12 13 12 13 18

8va --

8va -----

loco

N.C.

Fade out

(18) 18 18 20 20 18 19 18 15 18 17 (17) 15 1/2 19 (19)

**By Narada Michael Walden**

**Moderately slow** ♩ = 96 (♩ =  $\frac{3}{4}$ )

N.C.

\*Dm7

Bb7

Dm7

(Drums & bass)

Gtr. 1 (slight dist.)

4

*mp*

TAB

6 6 7 7 8 8 7 6 6

\*Chord symbols reflect overall harmony.

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one flat (Bb). The notation includes a Bb7 chord, a Dm7 chord, and another Bb7 chord. The melody consists of eighth and quarter notes, with a triplet of eighth notes. The bass line is indicated by numbers 8, 6, 8, 10, 8, 7, 5, 6, 5, 7, 6, 8, 6, 7, 6, 8.

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody includes chords Dm7 and Bb7, and a double bar line with a repeat sign. The bass line includes a 1/4 note and a 1/8 note.

\*\*Played as even sixteenth-notes.

[illegible]



# B

Dm7  
Riff A

Bb7

Dm7

Bb7

\*Gtr. 2



*mf*

8 10 8 10 10 8 10  
9 10 9 10 10 9 10

6 6 6  
7 7 7  
6 6 6

\*Kybd. arr. for gtr.

Gtr. 1



P.M. ---|

P.M. -----|

P.M. ---|

P.M.

P.M. ---|

P.M. ---|

8 8  
X X  
5 5

7 7 6 6 6 6 X 7  
7 7 7 7 7 7 7 7

5 0 X 5 X

6 6 6 X

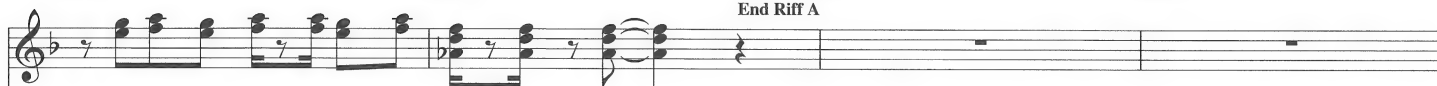
6 6 7 0

Dm7

Bb7

End Riff A  
Dm7

Bb7



8 10 8 10 10 8 10  
9 10 9 10 10 9 10

6 6 6  
7 7 7  
6 6 6

P.M. ---|

P.M. -----|

P.M. -----|

P.M.

P.M. ---|

let ring -----|

8 5  
X X X 7 7 7 7

7 6 X X X X 7 X X

5 4 X X 7 7

6 6 6 6 8

6 6 6 6 8

Gtr. 2: w/ Riff A

Gtr. 1

Dm7

Bb7

Dm7

Bb7



8 5 X 5 5 5 8  
6 6 6 6 6 6

7 7 X X X X

8 5 5 5 X 5 5 8  
7 7 7 7 7 7 7 7

6 7 X 7 6 7 6 7 6

7 6 7 6 7 6

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the staff. The first system ends with a double bar line.

**D**  
(♩ = ♩<sup>3</sup>)  
Dm7 Bb7 Dm7 Bb7  
Gtr. 3 (dist.)  
*f*  
\*w/ octaver  
1  
5 3 3 3 6 8 8 9 10 11 8 6 7 (7) 8 1 8 (8) 6 6 6 8 6 7 7 6 3  
let ring -----

[illegible]





Dm7 Bb7

Dm7 Bb7 Dm7

**E**

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)  
Gtr. 3 tacet  
Dm7

Bb7 Gtr. 4 (dist.) Bb7 Dm7

Gtr. 3

Dm7 Bb7 Dm7

**F**

(♩ = ♩)

Gtr. 4 tacet

F

G

B $\flat$ /C

F

G

B $\flat$ /C

Gtr. 4

\*Gtr. 5 (dist.)

*mf*

w/ ambient delay

8 8 6

10 12 10 12 10 12 10 12 12 (12) 12 14 13 14 13 14 12 15 16 (16) 15 16 14 12 15 (15)

6

\*Synth. arr. for gtr.

Gtr. 1

7 6 5

6 5 3 0 3 0

7 6 5

1 3

F

G

B $\flat$ /C

8va

13

17 (17) 15 13 17 15 13 17 15 13 17 15 13 19 17 (17) 19 17 15 18 (18) 17 (17)

(5) X

7 6 5

7 7 5 7 5

1 3

**G**

F

G

B $\flat$ /C

D/G E/F# D/E

A/D

E/F#

B

*loco*

10 12 10 12 10 13 13 15 13 (13)

17 16 14 (14) 16 14 17 16 (16) 16 (16)

3 5 7 6 5

17 16 14 17 16 (16) (16)

\*\* *mf* *mf* w/ bar

\*\*Vol. swells



Gtr. 4

D/G E/F# D/E A/D E/F# B D/G E/F# D/E A/D E/B B

17 16 14 (14) 16 14 17 (17) 19 17 16 (16)

17 16 14 (14) 16 14 17 16

16 (16)

Gtr. 1

< mf < mf < mf w/ bar < mf < mf

17 16 14 17 16 (16) (16)

17 16 14 17 17

Gtr. 5 (dist.)

f let ring

\*T = Thumb on 6th string

7 7 7 7 7

7 8 9 7 8 9

Gtr. 1 tacet  
 Gtr. 4  
 F $\sharp$ /G $\sharp$  G $\sharp$ /A $\sharp$  C $\sharp$  G $\sharp$ /B $\sharp$   
 (16) 14 14 (14) 13 15 14 15 13 16  
 Gtr. 5  
 let ring  
 T  
 (7 7 8 9) 8 9 6 8 8 8 2 4 9 8  
 3 4 10 X X X X  
 4 6 9 8

B F# / A# G#sus4 G# C5 C#5

let ring

T

7 7 8 X 7 6 7 4 4 4 4 4 4 3 4

**H**

(♩ =  $\frac{3}{4}$ )

Gtr. 1: w/ Rhy. Fig. 1 (7 times)

Gtr. 4 tacet

Gtr. 5 Dm7 (Keyboard) 5 Dm7 Bb7

\*w/ delay

5 10 10 12 10 10 6 6 8 6 7

\*Set for eighth-note regeneration w/ 1 repeat.

Dm7 Bb7 Dm7

P.M. ---

12 10 12 10 10 5 6 6 6 X X 3 3 1 1

Bb7 Dm7 Bb7

P.M. ---

8 6 6 8 8 8 5 5 7 7 7 7 8 6 6 5 6 5 6 5

[illegible]

Bb7

Dm7

Bb7

w/ bar

10 1

-1 1/2



8va —————

[illegible]

**I**

()

I

G

Bb/C

Gtr. 5 tacet

$$A^b/B^b$$

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

F

G

Bb/C

[illegible]
$$8va-----\gamma$$

Gtr. 5

*loco*

Gr. 5

loco

(20) (20)

16

**Rhy. Fig. 2**

End Rhy. Fig. 2

Gr. 1

3  
X  
1

5  
X  
3

10 9

6  
7  
8  
X  
8

6  
7  
8  
X  
8

0  
0  
0

4  
5  
6  
X  
6

[illegible]


The musical score for "The Rose Tree" is presented in two systems. The first system, labeled "Piano Introduction", is in 3/4 time and key of B-flat major. It begins with a key signature change to B-flat major (two flats) and a tempo marking of "Allegretto". The introduction consists of a series of eighth and sixteenth notes, with a key signature change to B-flat major (two flats) indicated by a double flat symbol. The second system, labeled "Guitar Solo", is in 3/4 time and key of B-flat major. It begins with a key signature change to B-flat major (two flats) and a tempo marking of "Allegretto". The solo consists of a series of eighth and sixteenth notes, with a key signature change to B-flat major (two flats) indicated by a double flat symbol. The score includes a piano introduction and a guitar solo.

Grtr. 1: w/ Rhy. Fill 1

F G Bb/C Ab/Bb

8va

**Rhy. Fill 1**  
Gtr. 1



|   |   |    |   |   |   |
|---|---|----|---|---|---|
| 1 | 3 | 6  | 6 | 0 | 4 |
| 2 | 4 | 7  | 7 | 0 | 5 |
| 3 | 5 | 8  | 8 | 0 | 6 |
| 3 | 5 | 8  | X | X | X |
| 1 | 3 | 8  | 8 |   | 6 |
|   |   | 10 | 9 |   |   |

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

Gtr. 5 tacet

F G B $\flat$ /C *loco* A $\flat$ /B $\flat$  F G B $\flat$ /C

\* Played as swung sixteenth-notes.

**J**

( $\frac{1}{2}$  =  $\frac{1}{2}$ )

Gtr. 4 tacet

B $\flat$ 7

Gtr. 4

A $\flat$ /B $\flat$

C5

C $\sharp$ 5

Dm7

Gtr. 1

Begin fade

B $\flat$ 7

Dm7

let ring ---|

B $\flat$ 7

Dm7

B $\flat$ 7

let ring ---|

let ring - - - - -|

Fade out

Dm7

B $\flat$ 7



# Goodbye Pork Pie Hat

By Charles Mingus

**A**

Free time (♩ = ♩<sup>3</sup>)

Gtr. 1 (slight dist.) N.C.

mp

w/ bar

w/ bar

\*\*A<sup>b</sup>maj7#11

\*Bridge pickup

\*\*Chord symbols reflect overall harmony.

Dm7

G7

Ab/Bb

Bb/C

D7

1/2

F/G

Bb7

F/Eb

A7<sup>b</sup><sub>9</sub><sub>13</sub>

w/ bar

\*\*\*

w/ bar

w/ bar

4

\*\*\*Switch to neck pickup.

-1/2

B7

Emaj7

Bb7

Ebmaj7

w/ bar

rake ---|

1/2

1/2

w/ bar

rake ---|

1/2

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D7#9 G7 A7 Bb7

\*Switch to bridge pickup.

D7#9 Ab7 G7 F/Eb

w/ bar

Slowly ♩ = 38

Gtr. 1 D7 Gtr. 1 tacet Gtr. 3 (dist.)

Gtr. 2 (clean) mp

**B**

D7

1/2 hold bend

fdbk. w/ bar

mf

Pitch: Ab

-1/2 G -1 F#

Bb/C

Csus4

C

w/ bar

D7

grad. bend

1/2

1

1/4 1/2

1/2 1/2

1/2 1/2

1/2



$$A^b/B^b$$

8va -

B $\flat$ /C      D7

8va -

Gtr. 3

Gtr. 2

The musical score is written for guitar. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many triplets, indicated by a '3' under a bracket. The bottom staff is in bass clef and shows a 7/8 time signature. It contains a few notes, including a double bar line and a measure with a 7/8 time signature.

C

D7

15 (15) (15) 9 (9) (9) 9 (10) 12 10 12 10 11 12 10 12 10 12 10 8 9 10 12

12 10 10 6 5 4 8 7 8 7 8 7 8 7 5 7

\*Played as even sixteenth notes.

12/14 12 12 14 12 14/16 14 14 16 14 14 16 15 15 17 15 17 18 19 17 19 17

8 7 8 7 8 7 8 7 5 7

Bb/C

19 (19) 19 19 19 19 19 (19) 10 13 11 13 12 12

8 7 8 7 8 7 8 7 5 7

\*\*\*Played as even sixteenth notes.



Gtr. 3

*loco* *8va* *loco*

w/ bar w/ bar

17 (17) 15 18 18 18 (18) 17

0 5 0 3 0 2 5 (5) 3 5 5

Gtr. 2

*8va* *loco* *8va*

w/ bar

6 6 16 16 16 15 16 16 18 (18) 16 21 22 21

4 4 16 16 16 15 16 16 18 (18) 17

6 6

**D**Gtrs. 2 & 3 tacet  
Dm7

Gtr. 3

*3* w/ ring modulator *grad. release* *grad. release*

(5) 4 0 3 0 3 5 3 3 17 14 3 3 7 0 9 10 12 10 11 12

3 (3) 3 (3)

Gtr. 1

*loco* *let ring -* *< mf*

8 8 8 7 7 7 7 5 3 5 3 5 3

\*Vol. swell

Gtr. 2

*3* *let ring 4*

9 10 12 9 10 7 6 5 7 7 9

9 10 12 9 10 7



Gtr. 1  $B\flat 7$   $E\flat maj 7$   $A\flat 7$   $D7/C$   $G/B$

w/ bar

\*Played as even sixteenth notes.

-1

Gtr. 1  $B\flat 7$   $A\flat/B\flat$   $B\flat/C$   $D7sus4$   $D7$

w/ bar

1/2

Gtr. 3

w/ ring modulator

12

Gtr. 1 tacet  $F/G$   $B\flat 7$   $F/E\flat$   $A7\sharp 9_{b13}$

Gtr. 3

w/ bar

14 13 (13)

12 10

12 10

12 10

10 10

✓10 ✓12

✓13 10

10 ✓11 11

-1 1/2

Gtr. 3  $B7$   $E maj 7$   $B\flat 7$   $E\flat maj 7$

$mf$

1 1/2

1 1/2

1 1/2

w/ bar

\*\*Vol. swells

Gtr. 1

12 1/2 (12)

Gtr. 3 tacet  
Ab7 G7 A7 Bb7

Gtr. 1

w/ bar

\*

w/ bar

w/ bar

10 10 12 (12) 12 10 12 10 12 (12) 10 12

1/2

\*Switch to neck pickup.

♩ = ♩

Half-time feel  
Gtr. 2 tacet  
F/Eb

Gtr. 1 D7#9 G7

w/ bar

\*\*

1

10 10 10 (10) (10) 3 12 (12) 8 (8) 6 7

\*\*Switch to bridge pickup

Gtr. 2

6 6 7

10 10 10 10 9 8 7 6 5 5 4 3 2 1 0 5 4 3 2 1 0

End half-time feel Free time  
Dm11

Gtr. 1

rit.

1/2

5 7 (7) 3 5 5 0 5 3 5 3 1 5 3 5 3 1 0 3 5 3

D

5 3 5 3 1 3 5 3 5 3 7 (7) 5 (5) 9







Musical score for "The Wind" by Gustav Mahler, showing the vocal line and guitar accompaniment. The score is in G major and 4/4 time. The vocal line features a melodic phrase in the first system and a more complex, ornamented phrase in the second system. The guitar accompaniment consists of a steady eighth-note pattern in the first system and a more complex, ornamented pattern in the second system. The score is labeled with "E5" and "G5" above the guitar staff.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two systems of staves. The first system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a treble clef and a key signature of one sharp. The guitar staff features a melodic line with a G5 chord indicated above it. The bass staff shows a rhythmic pattern with the number "12" repeated four times, followed by a "1/2" time signature. The second system also includes a guitar staff and a bass staff. The guitar staff has a melodic line with a "loco" marking above it. The bass staff shows a complex rhythmic pattern with the numbers "15 12" repeated four times, followed by "15 12 15 14 12 12 12 14 12 14 12", and then "13 12 12 10 12 11 10 12 (12) 0".

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano part below it, both in the key of D major (one sharp) and 3/4 time. The guitar part features a melody with a bridge section marked "E5" and "G5". The piano part includes a bass line with a bridge section marked "1/2". Both parts conclude with a final chord marked "w/ bar".

**Guitar Part:**

- Staff 1:** Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. A bridge section is marked "E5" and "G5".
- Staff 2:** Chord diagrams for the guitar. The first system shows chords 12/14, 15/12, 12/14, 15/12, 14, and 14. The second system shows chords 12/11, 12/11, 12/11, 12/11, and (12/11). A "1/2" mark is placed above the fourth chord.
- Staff 3:** Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. A bridge section is marked "1/2".
- Staff 4:** Chord diagrams for the guitar. The first system shows chords 12/14, 15/12, 12/14, 15/12, 14, and 14. The second system shows chords 12/11, 12/11, 12/11, 12/11, and (12/11). A "1/2" mark is placed above the fourth chord.
- Staff 5:** Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. A bridge section is marked "1/2".
- Staff 6:** Chord diagrams for the guitar. The first system shows chords 12/14, 15/12, 12/14, 15/12, 14, and 14. The second system shows chords 12/11, 12/11, 12/11, 12/11, and (12/11). A "1/2" mark is placed above the fourth chord.

**Piano Part:**

- Staff 1:** Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. A bridge section is marked "1/2".
- Staff 2:** Chord diagrams for the piano. The first system shows chords 12/14, 15/12, 12/14, 15/12, 14, and 14. The second system shows chords 12/11, 12/11, 12/11, 12/11, and (12/11). A "1/2" mark is placed above the fourth chord.
- Staff 3:** Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. A bridge section is marked "1/2".
- Staff 4:** Chord diagrams for the piano. The first system shows chords 12/14, 15/12, 12/14, 15/12, 14, and 14. The second system shows chords 12/11, 12/11, 12/11, 12/11, and (12/11). A "1/2" mark is placed above the fourth chord.
- Staff 5:** Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. A bridge section is marked "1/2".
- Staff 6:** Chord diagrams for the piano. The first system shows chords 12/14, 15/12, 12/14, 15/12, 14, and 14. The second system shows chords 12/11, 12/11, 12/11, 12/11, and (12/11). A "1/2" mark is placed above the fourth chord.

# D

Gtrs. 1 & 2 tacet  
Cm7 Dm7 Ebmaj7#11 Cm7 Dm7  
Gtrs. 3 & 4 tacet  
N.C.  
Gtr. 2

Gtr. 3 (dist.)  
mf

w/ bar

Gtr. 4 (dist.)  
mf

Gtr. 1

# E

Gtr. 1 tacet  
E5 G5 E5 G5 E5  
Gtr. 2

Gtr. 1

Gtr. 2

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. It features a melodic line with eighth and sixteenth notes, including triplets and sixteenth-note runs. The bottom staff is a guitar fretboard diagram with six lines, showing fingerings (numbers 1-5) and fret positions (0-5) for the same melody. The score is divided into two sections: 'E5' and 'G5', each marked with a double bar line and a repeat sign. The 'E5' section is 8 measures long, and the 'G5' section is 8 measures long.

[illegible]

The musical score for "The Wind" by Peter Dinklage is presented in a single system. The key signature is G major (one sharp) and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a half note E5. A dashed line labeled "diva" spans the next two measures. The melody continues with eighth notes F#4, G4, A4, and B4, then a quarter note C5, and a half note D5. A triplet of eighth notes E5, F#4, and G4 is marked "loco". The melody concludes with a quarter note A4, a half note B4, and a quarter note C5. The bass line begins with a quarter note G2, followed by eighth notes F#2, E2, and D2, then a quarter note C2, and a half note B1. A triplet of eighth notes A1, G1, and F#1 is marked "loco". The bass line continues with a quarter note E1, a half note D1, and a quarter note C1. The score is divided into three measures by vertical bar lines.

The musical score for "The Wind" by John Williams is presented in a single system. The key signature is one sharp (F#), and the time signature is 5/4. The score consists of 17 measures. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. The bass line begins with a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. The score includes a "Begin fade" instruction at measure 14 and a "1 1/2" measure rest at measure 17.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 5/4 time signature. It contains a melody with various notes, including a G5 and an E5. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 5/4 time signature. It contains a bass line with various notes, including a w/ bar, a -1/2, and a +1. The score ends with a "Fade out" instruction.



# Blue Wind

By Jan Hammer

**A**

Fast ♩ = 180

Half-time feel

N.C.  
(Drums)

G5

N.C.(A5)

G(#4)

G5

N.C.(A5)

G(#4) \*A

Grtr. 1 (clean)

*mf*  
w/ fingers  
let ring -----

TAB

\*Chord symbols reflect overall harmony.

G A/G G A

G A/G G F#sus4

End half-time feel

\*\*T

\*\*T = Thumb on 6th string

## E5

Gtr. 2 (dist.)

Gtr. 1

[illegible]

1. E5

8va

16 17 19 19 (19)

2 2 (3) 0 4 0 4 (4) 2 0 3 (3) 0 2 0 2

**Fill 3**  
Gtr. 1

P.M.

2 2

(3) 0 0

2. E5

8va-----

17 19 19

(3) 0 2 2 4 0 4 (4) 2 0 3 (3) 0

**C**

Gtr. 1 tacet  
E5

Gtr. 2 *loco*

P.M.-----

X 5 3 (3) 0 2 2 4 6 4 2 4 2 0 2 0 2

*tr*

*tr*

1/2

2 (3) 2 2 0 2 (2) 0 2 0 2 0 2

A5

Harm.-----

w/ bar

0 12 7 (7) (7) 14 16 14 14 16 (16) 14 16 14





Gr. 3

8va-----E5-----1

loco

Gr. 3 tacet

14 12 17 17 15 17 17 17 15 15 15 12 14 (14) 12 15 14

Gr. 1

Riff A

End Riff A

4

0

4

(4)

2

0

2

2

0

0

Gtr. 1 tacet  
E5

[illegible]

3 2.4 3 2.4 3 2.4 3 2 2.4

Pitch: B E B E B E B E B

[illegible]

E5

8va

(18) 17 17 17 19 19

Gtr. 3                      Gtr. 2 tacet  
E5

Gr. 3 E5

The musical score is for guitar, in 4/4 time, key of E major (three sharps). The melodic line is written on a single staff. The fretboard diagram below shows the fret numbers for the left hand. The first measure contains frets 12, 14, 16, 14, and 16. The second measure contains frets 16, 16, 14, and 16, with a first-finger (1) slur over the 16s. The third measure contains frets 12 and 14. The fourth measure contains frets 19, (19), 17, (19), and 17, with first-finger (1) slurs over the 19s and (19)s.

Gr. 2 tacet

Gr. 3

δva

1

12 14 16 14 16

16 16 14 16

12 14

19 (19) 17 (19) 17

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of 19 notes, grouped into four measures. The first measure contains the first six notes (12, 14, 12, 14, 12, 14), the second measure contains the next six notes (12, 14, 12, 14, 12, 14), the third measure contains the next six notes (12, 14, 12, 14, 12, 14), and the fourth measure contains the final seven notes (12, 14, 12, 14, 12, 14, 12). The notes are written as eighth notes, with some beamed together in groups of three. The key signature is one sharp (F#), and the time signature is common time (C).

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of several measures, some containing triplets of eighth notes. The notes are primarily eighth and quarter notes, with some beamed sixteenth notes. The system concludes with a final note on a half note.

[illegible]

Sheet music for guitar, featuring a treble clef staff and a six-string bass staff. The key signature is three sharps (F#, C#, G#).

**First System:**

- Treble staff: Melodic line with slurs and vibrato marks.
- Bass staff: Fingering sequence: (15) 14 15 14 12 14 12 | 14 12 12 12 12 12 14 12 12 12 12 14 12 12 12 | 12 12 14 12 12 12 12 12 14 12 12 12 12 12 14.

**Second System:**

- Treble staff: Melodic line with a "let ring" instruction and slurs.
- Bass staff: Fingering sequence: (3) 0 | 2 1 (2) | 4 1/2 0 4 1/2 | 2 0 3 | (3) 0 2 0 2.

**Third System:**

- Treble staff: Melodic line with slurs, vibrato, and a "15ma" (15th fret natural) instruction.
- Bass staff: Fingering sequence: (14) 1/2 1 (14) 1/2 1 14 1/4 12 14 12 | 14 12 14 1/2 14 (14) 12 14 | 14 1 14 (14) 12 14 12 | 12 14 12 12 14.

**Fourth System:**

- Treble staff: Melodic line with a "let ring" instruction.
- Bass staff: Fingering sequence: 4 1/2 (4) 0 4 2 0 3 | 4 0 2 2 1 (2).

**Fifth System:**

- Treble staff: Melodic line with slurs and vibrato.
- Bass staff: Fingering sequence: 14 12 14 14 12 14 | 14 12 14 16 14 16 14 1/2 | (14) 12 14 14 1/2 (14) 12 14 1/2 (14) 12 12.

**Sixth System:**

- Treble staff: Melodic line with slurs and a "let ring" instruction.
- Bass staff: Fingering sequence: 4 1/2 0 4 1/2 (4) 2 0 3 | (3) 0 2 4 2 | 4 0 4 1/2 (4) 2 0 3 | (3) 0 2 2 2.



Gtr. 1: w/ Riff A  
E5

The musical score for "The Wind" by Peter Dinklage is presented in three measures. The key signature is G major (one sharp) and the time signature is 4/4. The guitar part (top staff) features a melodic line with a "grad. release" instruction and a "let ring" instruction. The piano part (bottom staff) features a bass line with a "let ring" instruction. The score is divided into three measures.

**Measure 1:** The guitar part begins with a melodic line starting on G4, moving up to A4, B4, and C5, then down to B4, A4, G4, and F#4. The piano part begins with a bass line starting on G2, moving up to A2, B2, and C3, then down to B2, A2, G2, and F#2. The guitar part has a "grad. release" instruction over the first measure. The piano part has a "let ring" instruction over the first measure.

**Measure 2:** The guitar part continues with a melodic line starting on E4, moving up to F#4, G4, and A4, then down to G4, F#4, E4, and D4. The piano part continues with a bass line starting on E2, moving up to F#2, G2, and A2, then down to G2, F#2, E2, and D2. The guitar part has a "grad. release" instruction over the second measure. The piano part has a "let ring" instruction over the second measure.

**Measure 3:** The guitar part concludes with a melodic line starting on C4, moving up to D4, E4, and F#4, then down to E4, D4, C4, and B3. The piano part concludes with a bass line starting on C2, moving up to D2, E2, and F#2, then down to E2, D2, C2, and B1. The guitar part has a "grad. release" instruction over the third measure. The piano part has a "let ring" instruction over the third measure.

H

Gtr. 2 tacet  
E5

Gtr. 2

Gr. 2

w/ bar

8va

1

17 (17) 17 19 19 17 19 17 19

16

Gtr. 3

[illegible]

## A5

Gtr. 3 *8va*

3

*loco*

14 16 17 14 17 14 16 17 14 16 14 16 14 16 14 17

11 9 12 10 12 10 12 9

Gr. 1

let ring -----

delta

loco

let ring

8va

**I**

**Half-time feel**

Gtr. 3 tacet

Gtr. 1      G      A/G      G      A/G      A

G      A/G      G      A

*D.S. al Coda*  
End half-time feel

G      A/G      G      F#sus4

## ⊕ Coda

The musical score is for a piece titled "E5" in the key of E major (indicated by four sharps: F#, C#, G#, D#) and 6/4 time. The score is divided into two systems, each with a guitar staff and a bass staff.

**System 1:**

- Guitar Staff:** The first measure contains eighth notes G4, A4, B4, and C#5, followed by a half rest. The second measure contains a half note D#5, which is tied to the first measure and has a tremolo effect indicated by a wavy line above it. The third measure contains a half note E5, also tied to the first measure and with a tremolo effect. The system ends with a double bar line and a key signature change to E major.
- Bass Staff:** The first measure has fret numbers 16, 17, 19, and 19. The second measure has a fret number of 19 and a tremolo effect indicated by a wavy line above it. The system ends with a double bar line.

**System 2:**

- Guitar Staff:** The first measure contains a half note G4, followed by a half note A4, and then a half rest. The second measure contains a half note B4, followed by a half note C#5, and then a half rest. The third measure contains a half note D#5, followed by a half note E5, and then a half rest. The system ends with a double bar line and a key signature change to E major.
- Bass Staff:** The first measure has fret numbers (3), 0, 2, and 2. The second measure has fret numbers 4, 0, 4, 2, 0, and 2. The third measure has fret numbers 2, 2, and 0. The system ends with a double bar line.

**J**

### Half-time feel

Gr. 2

6/4

8va

G A/G G A

grad. release

1/2

(19) 19 (19) (19) 19 16 19 19 17 19

Gtr. 3

The musical score for guitar track 3 consists of two parts. The top part is a melodic line written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature changes from 6/8 to 4/4 and back to 6/8. The melody includes various note values, rests, and slurs. Above the first measure, there is a marking "8va" with a dashed line indicating an octave shift. The bottom part is a fretboard diagram showing the sequence of fret numbers for each note in the melody. It uses standard notation where parentheses indicate bends or specific techniques, and arrows with the number "1" indicate fingerings. The fret numbers range from 12 to 17.

8va

17 (17) 17 (17) 15 17 15 17 15 17 (17) 15 12 15 17 17 17 15 17 16

[illegible]

Gtr. 1: w/ Riff B (7 times)

Gtr. 2

G A/G G

*δva*

21 21 (21) 17 19 17 19 17 19 17 15 17 15

w/ bar w/ bar

Gtr. 3

*δva* *loco*

15 17 17 15 17 17 17 15 17 15 17 15 16 14 12

1 1 1/2 1 1 1/2

A G A/G

*δva* *loco*

(15) 15 15 12 12 10 12 10 10 12 11 12

14 12 14 12 14 12 14 12 14 12 15 12 15 17 15 17 (17)

1 1 1/2 1

w/ bar

G A G

*δva*

17 15 17 17 15 17 17 15 17 (17) 15 17 19 17

17 15 14 (14) 12 14 12 14 12 14 12 15 12 15 12 15

1 1

*loco*

w/ bar



A/G G A

*8va*

16 17 16 14 (14) 12 17 16 17 19 19

w/ bar

G A/G G

*8va*

(19) 19 (19) (19) 17 14 17 15 14 17 14 17 15 14 17 15 19 18 15 16 14 (14)

*8va* A G A/G

12 19 19 19 17 15 17 17 (17) 15 17 15 17 9 12 10 12 10 12 9 12 14 12 12 14 (14) 12 12 12 14 14 (14) 12 12 14

G 8va----- A G *loco*

grad. release

1 1 1/2 1 1 1/2 1 1/2 1 1/2

(17) 17 17 15 17 17 (17) 16 15 16

14 (14) 12 12 14/16 15 17 15 17 17 15 15 15 (15) 16

A/G G A

1 1/2 1 1/2

15 16 15 16 (16) 0

14 12 15 (15) 12 15 12 12 (12) 10 12 9 12

G A/G G A

8va-----

5 4 5 5 4 4 0 5

(12) 12 14 12 15 18 18 15 17 17 19 19 17 15 17 15 18

**By Narada Michael Walden**

Slowly  = 164

\*Chord symbols reflect overall harmony.

Gr. 1 (slight dist.) & 2 (clean)

The musical score is written on a single staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff: Ebm7, Bbm7, Em7, Bm7, E, Bmaj7, Ebm7, Bbm7, Ebm7, and Bbm7. The first measure is marked with a forte (*mf*) dynamic. The fretboard diagram below the staff shows the fret numbers for each note: 8, 6, 6, 8, 6, 9, 7, 9, 8, (8), (8), 9, 6, (6), (6). Fingering is indicated by numbers 1, 1/2, and -1/2. The fretboard diagram is divided into four measures, each containing two frets. The first measure shows frets 8 and 6. The second measure shows frets 9 and 7. The third measure shows frets 8 and 9. The fourth measure shows frets 6 and 9. The fret numbers are written in a stylized font, with some numbers in parentheses. The fretboard diagram is labeled with 'TAB' on the left side.

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is written in a simple, stepwise fashion. The chords are indicated above the staff: Ebm7, Bbm7, Ebm7, Bbm7, Em7, Bm7, E, and Bmaj7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Below the staff, there are additional markings: 'w/ bar' and 'w/ bar-----' with wavy lines above them, and a series of numbers (6, 8, 6, 6, 8, 6, 9, 7, (7), 9, 9, (9), 8, (8)) with arrows pointing to specific notes in the melody.

Em7 Bm7 E Bmaj7 Ebm7 Bbm7 **Free time**

w/ bar w/ bar w/ bar ----- w/ bar

9 (9) 7 9 9 8 9 6 (6)

-1/2 -1/2

**C**

**Moderately** ♩ = 127

Gtr. 2 tacet

N.C.

Gtr. 1

(Drums)

Ab/Gb Ab Ebm7 Bbm7 Dm7 Am7 F Gm7 Ebmaj7 Bbmaj7

6 8 8 6 9 6 8 6 10 8 9 (9) 1 8 7 8 7 (7) 3 5 3

\*w/ bar

\*Vibrato w/ bar while simultaneously sliding.

F Gm7 Ebmaj7

5 7 5 3 4 3 5 3 4 3 5 3 3 5 3 5 3 8 7 8 3 10

Ab/Gb Ab Ebm7 Bbm7 Dm7 Am7 Cm7 Dm7 Ebmaj7 D/F# Eb/F

8 8 6 9 6 8 6 10 12 9 (9) 8 6 7 8 10 8 10 10 8 10 8 10 8

Gtr. 3 (slight dist.)

E/F#

G7

mf  
Harm. --

12

3

Gtr. 1

10 (10) 8 10 (10) 8 10 10 9 11 11 9 11 9 10 9 9 (10) (9) 10 9 10 9

**D**

G7

8va --- 7 5 3 (3) 12 1.8 5 3

Pitch: G D B G D

\*Harmonic located eight-tenths the distance between the 1st and 2nd frets.

(3) 2 2 2 3 3 5 2 2 3 3 3 5 3 2 2 2 3 3 5 2 2 3 3 3 5

Gtrs. 1 & 3

8va --- loco w/ bar 15 15 15 15 15 13 15 14 12 (12) 15 15 (15) 15 13

3





First system of musical notation. The staff shows a melodic line with various accidentals and a bass line with fret numbers. The bass line includes fingerings (1, 1/2) and a *δva* marking.

Second system of musical notation. The staff shows a melodic line with various accidentals and a bass line with fret numbers. The bass line includes fingerings (1, 1/2) and a *δva* marking.

Third system of musical notation. The staff shows a melodic line with various accidentals and a bass line with fret numbers. The bass line includes fingerings (1, 1/2) and a *δva* marking. A *loco* marking is present above the staff.

**F**

G7

Gtr. 4

Fourth system of musical notation. The staff shows a melodic line with various accidentals and a bass line with fret numbers. The bass line includes fingerings (1, 1/2) and a *δva* marking. A *loco* marking is present above the staff.

Gtrs. 1 & 3

Fifth system of musical notation. The staff shows a melodic line with various accidentals and a bass line with fret numbers. The bass line includes fingerings (1, 1/2) and a *δva* marking. A *loco* marking is present above the staff. A *w/ bar* marking is present below the staff.

Free time

G/F

8va

E

8va

loco

G

Slowly ♩ = 170

Gtr. 4 tacet

Gtrs. 1 & 3 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 E $\flat$ m7 B $\flat$ m7 Em7 Bm7 (Keyboards)

E Bmaj7 Ebm7 Bbm7 Ebm7 Bbm7 Ebm7 Bbm7 Gtr. 1 tacet Ebm7 Bbm7

Gtr. 3

Gtr. 1 divisi

1

1/2

Gtr. 1 Ebm7 Bbm7 Em7 Bm7 E Bmaj7 Ebm7 Bbm7

w/ bar

w/ bar ---|

w/ bar \*

+1/2

\*Release both bar and bend simultaneously.

Gtr. 3

1

4 6 6 4 4 6 4 7 5 7 7 6 7 6

EBm7 Bbm7 Ebm7 Bbm7 Ebm7 Bbm7 Em7 Bm7

w/ bar

w/ bar -----|

-1/2

w/ bar -----|

-1/2

Free time

Moderately ♩ = 132

Gtr. 3 tacet

N.C.  
(Drums)

E

Bmaj7

Ebm7

Bbm7

w/ bar

-1/2

**H**

Ab/Gb Ab

Ebm7 Bbm7

Dm7 Am7

F Gm7 Ebmaj7 Bbmaj7

F

Gtr. 1

w/ bar

-1/2

F Gm7 Ebmaj7

Ab/Gb Ab

Ebm7 Bbm7

Dm7 Am7

Cm7 Dm7 Ebmaj7 D/F# Eb/F

E/F#

w/ bar

w/ bar

I

G7

1/2 1/2

(11) 13 (13) 11 13 13 13 11 13 11 (11) \

2 2 2 3 3 5 2 2 3 3 3 5

3 2 2 2 3 3 5 2 2 3 3 3 5

3 2 2 2 3 3 0 2 2 3 3 3 5

Gtr. 5 (dist.)

8va-----

*f*

15 (12)

Gtr. 1

Gtrs. 1 & 3

8va-----

loco

1 1 1 1

15 15 15 15 15 13 15 14 12 (12)

w/ bar

3 2 2 2 3 3 0 2 2 3 3 3 5

3

8va-----

loco

1 1 1 1

17 17 14 12 14 12 14 12 14 14 14 12 14 12 14

1 1 1 1

15 15 15 15 15 13 15 14 12 (12)

w/ bar

8va-----

loco

1 1 1 1

15 15 15 15 15 13 15 14 12 (12)

w/ bar



12 14 14 14 12 14 12

14 14 12 12 14 14 14 12 14 12 14 14 14 14

*8va* ----- *loco*

15 15 15 15 15 13 15 14 12 (12)

**J**

Gtrs. 1 & 3 tacet

G7

Gtr. 5

12 14 12 14 14 (14) 12 14 12 14 12 14 12 14 12 14 14

w/ ring modulator -----

(14) 14 (14) 14 14 14 12

14 12 15 12 15 12 14 12 12 12 14 X X 14 12 15 14 14 15

w/ ring modulator -----

14 15 14 15 14 15 14 15 14 15 15 15

w/ ring modulator -----

(15) 15 15 (15) 17 15 15 17 15 15 17 17 15 15 (15) 12 15 15

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes, with six-measure phrases indicated by a '6' above the staff. The bottom staff is a single-line bass staff containing fingerings for the left hand, represented by numbers 0, 3, and 5, often grouped with slurs.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff, featuring a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second system continues the melody on a single staff. Below the melody, there are two staves of guitar tablature. The first staff of tablature contains the following sequence of numbers: 5 3 0 5 3 0 3 5 3 5 3 5 5 3 5 3 5 5 5 3 5 4 3 1. The second staff of tablature contains: 2 1 2 1 3 3 3 1 3 1 3 1 3 0 1 2. The tablature is written in a standard format, with numbers representing frets and spaces representing strings.

K

G7

Gr. 4

δva

17 (17) 15 18 15 17 18 15

Gtr. 5

5 2 2 2 3 3 5 2 3 3 5 2

*8va* -----

5

(15) 20 (20) (20) 19 15 15 19 15 17 15 17 15 15 18 17 15 18 15 16

(3)

*8va* -----

1/2 1/2 1 1/2 1

18 18 22 20 22 18 22 20 22 18 15 18 17 18 15 17 17 17 (17) 15 18 15 18 15 20 1

4 5 5 7 5 4 5 3 3 3 3 0 3 0 3 1/2 3

*8va* -----

1 1/2 1 1/2 2

20 22 20 22 20 22 20 22 20 22 20 22 22 22 22 18 19 17 17 15 17 14 15

12 12 14 14 12 15 (15) 17 15 17 15 0



First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with triplets and slurs.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with triplets and slurs.

**L**

G7

Gtr. 4

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with triplets and slurs. The system includes a double bar line and a key signature change to one flat (Bb).

Gtrs. 1 & 3

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with triplets and slurs. The system includes a double bar line and a key signature change to one flat (Bb).

Gtr. 5

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with triplets and slurs. The system includes a double bar line and a key signature change to one flat (Bb).

tr

15 14 12

tr

10 (12)

13 13 12

13 14

12 12 10

(10)

12 15 12 14 13 15

w/ ring modulator

15 12 14

14 14

14 12

8va

loco

w/ bar

15 14 12 (12)

15 (15) (15)

15 13

15 14 12 (12)

Gtr. 5 tacet

G/F E Bmaj7 Ebm7 Bbm7

Gtr. 4

8va

rit.

13 13 15 15 15 15 20 (20) (20)

17 18 20 20 20 20 (20) 21 (21) 21 22 22

Gtr. 1

8va

loco

8va

rit.

w/ bar

w/ bar

15 (15) (15)

15 13

15 14 12

19 18

16 16 13 16 13

Gtr. 3

8va

loco

rit.

15 (15) (15)

15 13

15 14 12

12 11

13 13



# Play with Me

By Narada Michael Walden

**A**

Moderately ♩ = 92 (♩ =  $\frac{3}{4}$ )

F7

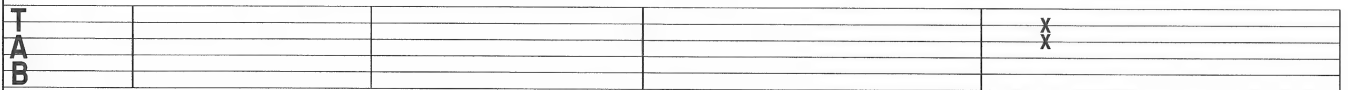
\*C7

F7

C7

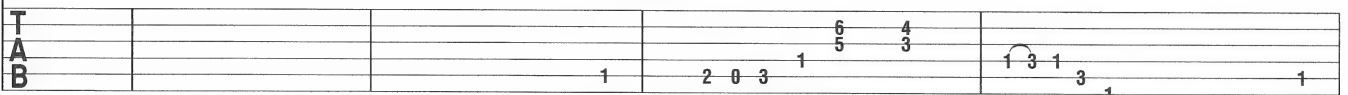
Gtr. 2 (dist.)  
(Keyboard)

3



Gtr. 1 (dist.)

3



\*Chord symbols reflect basic harmony.

\*\*Octaver set for one octave below.

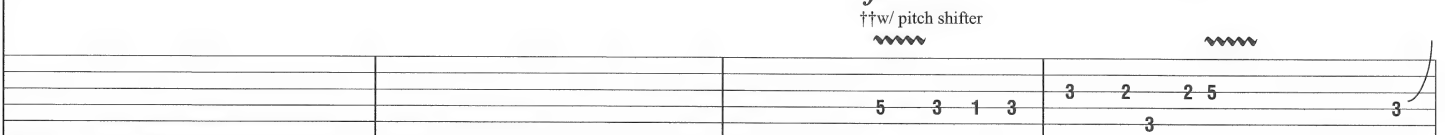
F7

C7

F7

C7

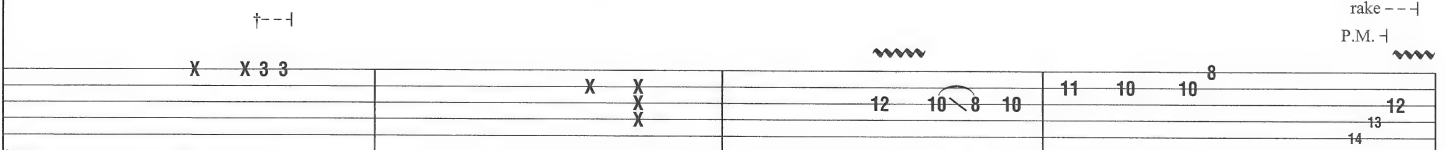
\*\*\*Gtr. 3 (dist.)



\*\*\*Keyboard arr. for gtr.

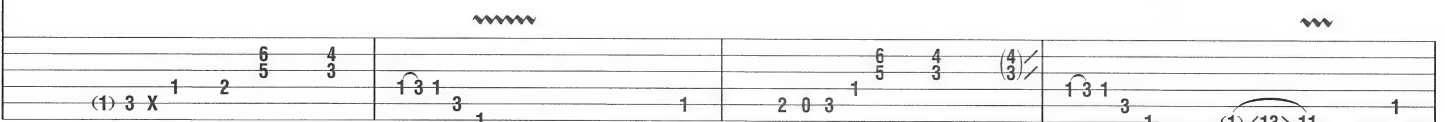
††Pitch shifter set for +12, 100% effect level, 0% direct level.

Gtr. 2



\*Slightly out of tune.

Gtr. 1



F7

C7

First system of guitar notation. The treble staff contains musical notation with slurs and wavy lines. The bass staff contains fret numbers and slurs. Chord symbols F7 and C7 are positioned above the system.

Bass staff fret numbers: (3) (3) 1 3 (3) | 6 6 | 5 3 | 5 1 1/2 1 1/2 | 3 3 5 3 1 3

Treble staff fret numbers: (12) 10 8 | 7 8 | (8) 7 8 | 10 10 12 10 8 10

Second system of guitar notation. The treble staff contains musical notation with slurs and wavy lines. The bass staff contains fret numbers and slurs. Chord symbols F7 and C7 are positioned above the system.

Bass staff fret numbers: (1) 3 1 2 5 4 3 1 | 3 1 3 1 | 15 1 | 3 X 1 2 3 5 1 1 X

F7

C7

F7

C7

Second system of guitar notation. The treble staff contains musical notation with slurs and wavy lines. The bass staff contains fret numbers and slurs. Chord symbols F7 and C7 are positioned above the system.

Bass staff fret numbers: 3 2 3 2 5 | 3 (3) 1 3 | 5 6 5 2 | 5 (5) (5) (5)

Treble staff fret numbers: 11 10 10 8 | 10 12 | (12) 10 8 | 10 10 10 10

Third system of guitar notation. The treble staff contains musical notation with slurs and wavy lines. The bass staff contains fret numbers and slurs. Chord symbols F7 and C7 are positioned above the system.

Bass staff fret numbers: 1 3 1 3 | 3 X 1 2 5 4 3 1 | 3 1 3 1 | X 1



Dm9

G9

12 15 12 15 13 14 12 12 15 12 15 13 14 12 12 15 12 15 13 14 12 13 14 12 14 12 10 12 10

17 17 17 17 17 15 15 13 15 17 13 12 15 12 13 13 14

let ring

C

Gtr. 4 tacet

Ab

Fm7

Bbm7

Gb

Gb m9

B7sus4

Gadd9

A/B

Gtr. 3

13 16 15 13 15 (15) 9 12 11 9 11 (11) 9

8va 20 20 1 1/2 18 16 16 18 1/2 (18) 16 19 19 17 19 1/2 (19) 17 w/ bar

Ab

Fm7

Bbm7

Gb

Gb m9

B7sus4

Gadd9

A/B

13 16 15 13 15 (15) 9 12 11 9 11 (11) 9 15 (15)

Riff A 8va 20 20 1 1/2 18 16 16 18 1/2 (18) 16 19 w/ bar 19 17 19 1/2 (19) 17 w/ bar

End Riff A

$A^b$     $Fm7$     $Bbm7$     $G^b$     $G^bm9$     $B7sus4$     $Gadd9$     $A/B$

13 16 15 13 15 16 17 15   9 12 11 9 14 1/2 (14) 1/2 (14) 12

$\delta va$

20 20 18 16 18 1 1/2 (18) 12/16 19 19 17 19 1/2 (19) 17 w/ bar w/ bar

# **D**

$F7$     $C7$     $F7$     $C7$

Gtr. 3 (Keyboard) 3  $\delta va$  *loco*

20 1 1/2 20 3 5 3 1 3 3 2 2 2 5 3

Gtr. 2 *loco*

12 10 8 10 11 10 10 8 12

Gtr. 1 3 *loco*

3 1 3 X 1 2 6 5 4 3 1 3 1 3 1 15 1

F7 C7

1 1 1/2 1/2 1 1 1/2

5 3 1 3 5 6 5 3 5 3 3 (3) 1 3

(12) 10 8 7 8 (8) 7 8 6 12 10 8 10

(1) 3 X 1 2 5 4 3 (4) 3 1 3 1 (1) 1/4 15 1 3 X 1 2 2 0 3 5

P.M. ----- 1

F7 C7 F7 C7

3 2 3 2 5 6 16 17 20 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

3 2 3 2 5 6 16 17 20 7 (7) 5 5 8 (8) (8) 13 12 10 13 13 13 13 (13) 11

11 10 10 8 12 10 8 7 8 (8) 7 8 10 1/2

1 3 1 3 1 3 X 1 2 5 4 3 3 1 3 1 3 1 X 1 X 1



Gtr. 2 tacet

F7

C7

Gtr. 3

13 11 10 (10) 13 10 12 11 13 11 13 13 12 14 13 15 15 13 14 13 15 15 14 15 14

Gtr. 1

(1) 3 X 1 2 6 5 4 3 1 3 1 3 1 (1) 1 3 1 2 6 5 4 3 1

F7

C7

F7

C7

13 12 10 (10) 15 14 15 12 13 15 15 (15) 13 14 13 13 15 15 13 14 12/13 15 15 13 15 13 15

grad. bend 11 1/2

F7

C7

14 13 15 13 15 15 13 15 14 (14) 15 8 10 8 6 8 7 8 7 5 1 2 0 3 1 3 1 3 1 0

grad. bend 11 1/2

[illegible]

The musical score is written for guitar and consists of three systems. The first system features a treble clef and a key signature of one flat (B-flat). It begins with a melodic line in the treble staff, marked with a '6' and a '3' under the notes, indicating a sixteenth and a triplet. This is followed by a series of chords in the bass staff, including F7 and C7, with various ornaments and techniques like 'loco' and 'delta' indicated. The second system continues the melodic line in the treble staff, marked with a '1' and a '13' under the notes, and includes a 'delta' symbol. The third system shows a final melodic line in the treble staff, marked with a '1' and a '13' under the notes, and includes a 'delta' symbol. The score is written in a style that combines traditional musical notation with guitar-specific techniques and ornaments.

**E**

Gtr. 1 tacet  
Dm9

G9

Gtr. 3

8va -

Gtr. 4

```
let ring - - - - - |
```

Dm9

G9

 $\delta va$ 

Dm9

G9

 $\delta va$ 

*loco*

w/ bar

*let ring*

G9

F

Gtr. 4 tacet

Ab

Fm7

Bbm7

Gb

Gbm9

B7sus4

Gadd9

$$A/B$$
$$Ab$$

Fm7

Bbm7

Gb

slight P.H. -

Gbm9

B7sus4

Gadd9

A/B

Ab

Em7

Bbm7

[illegible]

G $\flat$  G $\flat$ m9 B7sus4 Gadd9 A/B

A $\flat$  Fm7 B $\flat$ m7 G $\flat$  G $\flat$ m9 B7sus4 Gadd9

*8va* *loco*

*Begin fade*

A/B A $\flat$  Fm7 B $\flat$ m7 G $\flat$

G $\flat$ m9 B7sus4 Gadd9 A/B *Fade out*

*8va*

# Love Is Green

By Narada Michael Walden

**A**

Moderately ♩ = 100

\*Gtr. 1 (nylon-str. acous.)

\*\*Gb/D $\flat$  Ebm/B $\flat$  Gbmaj7 Ab Bbmaj2 Gbmaj $\flat$ 5 Ab Bb

*mf*  
w/ fingers  
\*\*\*slight vib.

TAB

|   |    |      |    |             |        |           |   |      |
|---|----|------|----|-------------|--------|-----------|---|------|
| 8 | 11 | 10 8 | 11 | 10 11 11 10 | 6 8 10 | 11 10 6 8 | 8 | 8 10 |
|---|----|------|----|-------------|--------|-----------|---|------|

\*Three gtrs. arr. for one.

\*\*Chord symbols reflect overall harmony.

\*\*\*Slight vib. for Gtr. 1 throughout.

Bbm7 Dbmaj9 Ebmaj2 Gbmaj9 Fadd9 Ebmaj7

Dbmaj7 Gbmaj7 Ab Bbmaj2 Gbmaj $\flat$ 5 Ab Bb

TAB

|    |         |    |      |   |   |     |      |       |    |
|----|---------|----|------|---|---|-----|------|-------|----|
| 11 | 10 10 8 | 10 | 10 8 | 8 | 6 | 6 8 | 8 10 | 10 13 | 10 |
|----|---------|----|------|---|---|-----|------|-------|----|

**B**

Faster ♩ = 120

Bbmaj9 Am7 Dm7 F6/G Dbmaj7

C7sus4 D7sus4 Gtr. 1 tacet C5

Gtr. 2 (elec.)  
*f*  
w/ dist.

P.M. ---

TAB

|       |   |       |       |     |   |      |   |    |      |
|-------|---|-------|-------|-----|---|------|---|----|------|
| 5 7 5 | 6 | 5 6 5 | 5 7 5 | 3 5 | 5 | 8 10 | 8 | 10 | 10 8 |
|-------|---|-------|-------|-----|---|------|---|----|------|



**C**

Faster ♩ = 130

Cm7

Ab Bbm

w/ bar w/ bar w/ bar w/ bar w/ bar

17 15 17 15 17 15 16 15 17 15 (15) 15 15 15 14 13

Db/Gb Ab Gb Ab Bbm G

hold bend w/ bar w/ bar w/ bar

(13) 8 9 8 (8) 14 16 15 17 15 14

C7sus4

δva

w/ bar w/ bar w/ bar

15 15 17 (17) 15 20 (20)

C G Ebm7 Bbm7

δva

w/ bar w/ bar w/ bar w/ bar

20 20 (20) 19 16 (18)

rit. w/ bar \* Vol. swell f

\*Vol. swell

**D**

Slower ♩ = 100

Gtr. 2 tacet

Gb maj7

loco

Gtr. 3 (elec.)

Ab Bbm sus2 Gbmajb5 Ab Bb

mf <f> <f> <f> mf <f> <mf> <f> <f> <mf> mp <f> <mf> mp <f> <f>

w/ slight dist. w/ bar w/ bar w/ bar w/ bar

18 16 14 13 14 13 9 11 13 (13) 13 (13) 9 11 10

Gtr. 1

13 11 14 13 14 13 9 11 13 14 13 9 11 11 8 10

10 8 11 10 11 10 6 8 10 11 10 6 8 8 8 10

Faster ♩ = 110

Bbm7

Dbmaj9

Ebsus2

Gbmaj9

Fadd9

Ebmaj7

11 10 10 8 10 10 8 8 6 6 8 8 10 10 13 10

Slower ♩ = 105

Dbmaj7

Gbmaj7

Ab

Bbsus2

Gbmajb5

Ab

12 (12) 10 12 10 10 8 11 10 10 10 6 8 10 11 10 6

\*Gr. 3

\*Two grs. arr. for one.

**E**

Slower ♩ = 55

Bb

Gm

Eb

Gm

Bb

11 13 16 15 13 15 16 13 11 15 16 13 11 15 16 18 20 21 22 15 17 20 19

8 10 8 7 10 7 8 7 10 7 8 7 8 8 10 10 8

8va

rit.

\*\*w/ bar

\*\*Vibrato w/ bar, next 6 meas.



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